

# The Shakespeare Newsletter

Vol. IV, No. 6

"Knowing I lov'd my books, he furnish'd me . . ."

December, 1954

## Old Vic Celebrates; Repertory Continues On Altered Pro-scenium

The Old Vic Company which on October 5 celebrated its 40th Anniversary with Shakespeare is currently engaged in the second season of its five year plan to produce the works of Shakespeare.

The current season opened on Sept. 19 with Michael Benthall's *Macbeth* after its engagement at the Edinburgh Festival. It was followed by *Love's Labour's Lost* on Oct. 19 (withdrawn after 33 performances on Dec. 14), *Taming of the Shrew* on Nov. 30, and *Richard II* on Jan. 18. *As You Like It* and *I Henry IV* are yet to be added to the repertoire.

A "magnificent" *Macbeth* was played in kilts and plaids; music was supplied by bagpipes; and the r's were rolled in Scottish manner to the delight of the audience.

Extensive "backstage" alterations permit performances of the repertory "without recourse to any permanent scenic features." Sketches of the altered stage - kindly supplied by Phoebe Burchell, Hon. Librarian of Old Vic - show that the old "apron" stage which was built to jut out in front of the proscenium, and reached "right up to the front row of Stalls," has been cut in the center by "a flight of steps down from the Stage proper into what should be the Orchestra Pit. This gives an extra Exit and Entrance," she writes, "and is really most effective."

## The Merchant in NYC

A Club Theatre production of *The Merchant of Venice* with Clarence Derwent and Lesley Woods as Shylock and Portia is currently on the boards at the Finch College Auditorium on East 78th Street in N. Y. C.

Aside from the stars and the amiable Whitford Kane who plays Old Gobbo, most of the cast is cited by Brooks Atkinson of the *Times* as needing more Shakespearean experience.

Clarence Derwent derives his interpretation from his idolized Sir Henry Irving who made of Shylock, writes Derwent, a "towering figure, a tragic martyr who became the symbol of an oppressed race." Thus Derwent's Shylock is a longbearded, "tragic and sorrowful figure," more sinned against than sinning.

## Earle Grey Company Tour

After a successful season at its 6th Annual Shakespeare Festival at Trinity College in Toronto last summer, the Earle Grey Shakespeare Festival Company toured for six weeks beginning October 15th with *Twelfth Night* which proved to be an outstanding success. Many cities and at least ten Toronto colleges were on the itinerary.

Portable, flexible scenery, especially designed for the tour provided sets on which speed and clarity of performances were possible.

Director Earle Grey and Mrs. Grey (Mary Godwin) starred as Malvolio and Viola in the production.

## REPORT OF THE ADVISORY COMMITTEE

It is the duty of this group to encourage and maintain an effective level of scholarly excellence. We base this opinion on the history of Shakespeare scholarship, on the desirability of maintaining our standing among Shakespeare scholars of other countries, and on our faith that truth, rather than popular exploitation, is the mainstay for us and our successors. During the year 1952 and 1953 there were published in learned journals, *Festschriften*, and as parts of books about 300 articles on Shakespeare. Of these by the application of rather liberal standards about 180 may be said to be a greater or less degree of a scholarly nature. There is thus in the current output of Shakespeare scholars a certain amount of writing even in publications of the highest standing that may fairly be described as unlearned and often anachronistic commentary or as actual waste. This condition, we recognize, has always existed and, except when it becomes dominant and drives out the quest for truth in favor of irrelevant and casual opinion, it cannot be said to do much harm. There are at the present time certain conditions arising out of changes in the modern world and out of the career of Shakespeare scholarship itself that seem to be worth bringing to the attention of the Shakespeare Group:

### 1. Our conception of Shakespeare's relation to his sources and backgrounds has undergone great change.

The range and variety of books and documents available to Shakespeare was much greater than used to be thought. It is now perfectly clear that Shakespeare was widely read and that he habitually examined many documents in the composition of his plays. The ancient and long-lived theory of Shakespeare as an untutored genius is dead or nearly so. With it has vanished the idea that Shakespeare invented his plots outright instead of, like other dramatists of his age, making use of what he and his contemporaries believed to be fact, or at least event. Likewise, just as Shakespeare operated from actual event and not from abstract theory in his plot construction, so also he had no readily definable theory of character delineation, but seems to have proceeded on the naturalistic conception that a man of a certain kind would operate in a certain way and, conversely, that a man reported to have done certain things must have been a man of a certain kind. It will be seen how greatly these newer conclusions amplify and magnify the importance of Shakespeare's literary backgrounds and thus increase the range and the arduousness of Shakespeare scholarship.

### 2. Textual criticism, thought to be in a happy condition, is in a state of uncertainty and change.

Certain fundamentals of textual criticism as applied to Shakespeare have been clearly stated and explained, and in particular the principle of the reconstruction of a text in the light of its history. But it cannot be said that the textual criticism of Shakespeare and his contemporaries has advanced much farther than the original doctrine, and it must be said that the proper establishment of texts remains to be done. A further danger lies in regarding the speculative tenets of the new textual criticism as laws or creeds rather than as working hypotheses. This is all the more important because of the need for a new critical edition of Shakespeare based on careful study and, as far as possible, devoid of mere empiricism. In other words, unsound theory may result in the vitiation of the texts themselves.

### 3. There is a growing need for complete editions of Elizabethan authors, editions that will embody and relate to their subject Elizabethan learning in many fields.

### 4. Finally, among the changes in our situation, is the new availability of rare books and manuscripts.

For generations American scholars have had laid upon them the necessity of long residence abroad, a requirement that many of them could not conveniently comply with. It is no wonder that American Shakespeare scholarship, with its intellectual zest, has so often been driven to the threshing over of old straw. Whether we realize it or not, this inconvenience has, by the development of photographic processes, been removed from our road. This has not relieved us of the necessity of becoming trained scholars, but has rather increased that obligation.

Let it not be thought that this is a small affair or that this work has already been done. Even the best known of all the great manuscript collections, that of the British Museum, has vast unexplored areas, and this applies, not only to the hundreds of hounds of Additional Manuscripts, but to old collections, such as the Sloane, the Royal, the Stowe and the Lansdowne, some of which have scarcely been opened since the end of the nineteenth century when the Dictionary of National Biography was undergoing preparation. Moreover, it is not a matter of records only, for no one knows what literary works may still lie hidden or what social and literary backgrounds are yet to be revealed.

As an elementary propaedeutic intended for American-trained Shakespeare scholars of the younger generation, we close this report with three very simple suggestions: (1) Workers in the field of Shakespeare in this area of the investigation of manuscripts should be able to read the Elizabethan handwriting, (2) they must have a competent knowledge of the Latin language as it was used for practical purposes in the age of Elizabeth, and (3) they must know the often tortuous channels of legal and governmental functions and inter-relations and what record-making agencies existed and what records they made.

## MLA English Group Issues Shakespearean Manifesto

In a precedent making move on December 29, the Advisory Committee of the *Shakespeare Group* of the *Modern Language Association* submitted a report "pertaining to the present and future state of Shakespeare scholarship."

The statement, signed by Hardin Craig of the University of Missouri, Karl J. Holzknecht of N.Y.U., and Philip Williams of the University of Virginia, was read to over two hundred assembled scholars by Professor Holzknecht. Kenneth O. Myrick of Tufts College, newly elected Chairman of the Shakespeare Group, expressed the desire that the report would be given the widest possible circulation. It is reprinted in the central columns of this page.

## Stratford-Upon-Avon Ends 95th Season; Olivier To Star In '55

The 95th season at Stratford is now history. Although attendance was slightly less than last year's 365,000, the announced total was still a healthy 353,000.

Criticism was, as usual, varied, but final evaluations showed that most of the early defects of the young cast were effectively remedied as the season progressed. The five plays of the completed season were *Othello*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Taming of the Shrew*, and *Troilus and Cressida*.

### The Young Cast

There was concern and criticism early in the season because stellar roles were given to young actors who had yet to make great names for themselves. Economy was given as the motive by some critics, but the Theatre had no outstanding debts having repaid £100,000 in the past three years. Actually, it was the faith of the co-directors Anthony Quayle and Glen Byam Shaw in the talents of their actors; and their faith was justified.

In any case the coming year will feature great stars namely Sir Laurence and Lady Olivier (Vivian Leigh). Sir Laurence's debut on a public stage was in the old Memorial Theatre when he appeared as Katharina in the *Shrew* in 1922.

A second Company starring Sir John Gielgud and Peggy Ashcroft will be engaged for a European tour next July. Their plays will be *Much Ado* and *King Lear*.

### U. S. Tour Projected

The U. S.-Canadian tour which did not materialize this year is now scheduled to take place at the end of the 1956 season.

Dates for the 1955 season will differ from the past in that the season will run from April 12 to November 26 instead of the usual March through October dates.

An excellent group of photographs of the Festival plays - except *T & C* - appears in *Theatre World* for August, 1954.



## The Shakespeare Newsletter

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### "Man's Right to Knowledge"

We would like to call our publication of the MLA Report and this brief comment on it our contribution to Columbia University's Bi-centennial program centered around the theme "Man's Right to Knowledge and the Free Use Thereof."

Shakespeareans have a right to right knowledge; Professors and students of Shakespeare are obligated to produce it; editors are obligated to recognize it; and writers on Shakespeareana are obligated to read it. It is therefore appalling to read in the Committee Report that of 300 "articles" published in 1952 and 1953 only 180 - or 60% - are more or less "scholarly" in nature and the rest "described as unlearned and often anachronistic commentary or actual waste." What this would amount to if the complete total of 906 items in the *Shakespeare Quarterly* bibliographies for those years were considered, we hesitate to ask.

But we should ask. Certainly, introductions, footnotes, and commentaries in editions of plays are sources of Shakespearean information liable to be sources of misinformation. And books too are often purveyors of sometimes erroneous data pointed out in too-often-neglected critical reviews.

We do not have to ask how some of the unscholarly material gets into print. That some pieces have been turned down by several prior editors is very likely. The pressure to publish (or perish) is strong. A bright idea is made into an article, some editor somewhere along the line accepts it, and a teacher thereby becomes a "scholar."

#### Unlimited Possibilities

The players who had opportunities for "tragic-comical-historical-pastoral, scene indivisible, poem unlimited" had nothing compared with the possibilities open to the Shakespearean. We browsed through the 1953 *SQ* Bibliography this morning and listed approximately sixty different subjects or aspects of subjects - and the ramifications are endless.

To follow the precepts laid down by the Committee would be a step in the right direction. It would not cut down the number of subjects, but it might improve their quality.

One MLA speaker commenting on the articles being produced by scholars declared that scholars speak only to scholars, and no one speaks to man and God.

#### Not Publication But Elucidation

We of *SNL*, who make abstracts, frequently echo these sentiments because we sometimes spend more time in trying to decipher the import of an article than in reading it. We would therefore have appreciated a fifth section in the committee report calling for *Clarity of Expression*. It would have emphasized a complaint frequently made by readers - and editors - that the point of many a good article is often shrouded in a Cimmerian atmosphere compounded of cant, symbols, abstract terminology, and high astounding terms. That this is rare, we are thankful. But we do not hesitate to presume that some of the scholarly material falls into this category. Conversely, some of the 40% which the committee labels as valueless is so well written that it obtains wider currency than some more opaque scholarly contribution.

It is not superfluous to point out that the end of scholarship is not publication but elucidation.

## WHAT TO TEACH WHO

Last January actor Richard Burton dropped a "bombshell" at his British Drama League lecture when he declared that Shakespeare should not be taught in schools. We have heard this expressed in other ways: let's not teach it, then the students will yearn for it. But Mr. Burton is thinking of something else.

Mr. Burton does not disapprove of the subject, but he does disapprove of the plays being treated as text books to be taught as merely academic subjects. The actor believes that the best way to get young people to appreciate Shakespeare's plays is to act them in school - just as it would be better to play music than to study the score. Whenever possible, Mr. Burton suggests that the professional theatre be used as an integral factor in Shakespearean education. Here the student would see a setting that attracted attention, he would see humor and tragedy become real, and he would see characters confiding in audiences revealing their thoughts and acting their lines rather than reading speeches. He suggests that student parties be arranged, but because they are usually noisy, he recommends going with parents - a factor which would indicate social approval from above, in addition to an atmosphere conducive to a calmer and deeper appreciation of the plays.

That this would make the lines more meaningful than having them read horribly in class without the teacher bothering to correct them is of course true. Teachers should prepare themselves to experience such insistence often bogged down into mere exercise in elocution, and Shakespeare was for the time forgotten. Not all of us were as fortunate as Mr. Burton in having a teacher who was able to master, and get his students to master the lines.

#### A "Sound Knowledge"

Commenting on the lecture, an editorial writer in *The Stage* (January 7, 1954) declared that such a system "should only be adopted under the guidance of a teacher with a sound knowledge of Shakespeare and a keen appreciation of the music of his lines." Concerned as we are with the teaching of Shakespeare, we wonder whether this method would ever develop teachers with a "sound knowledge" or would it merely develop a group of visual and auditory appreciators. If visual and auditory appreciation is stressed above keen interpretation, criticism, and understanding, must we presume that the teacher-to-be would pick this up later—on his own? Certainly teachers of other subjects teach more than appreciation and no one insists that all history, for example, should be taught by audio-visual means. Of course we realize that plays were *meant* to be acted but Shakespeare has become a literary subject and must be taught effectively as *literature* as well as *drama*.

We have often felt that to interrupt a class reading of the play with constant explication wrongs the play as drama, but to read on without an adequate or full meaning of the lines (the adequacy may depend on the age of the students) as they relate to the total plot and character seems to be a waste of time. Certainly we should teach and enjoy the "music of the lines" where there is music, but that is only half the teaching responsibility.

#### Students vs Students

In our own experience with more than fifteen sections of elective and graduate Shakespeare we have found that it is not the age of the student but the kind of student that is all important. "We don't want all that stuff; we're not English majors! All we want is three credits and some clues to the popularity of Shakespeare. Who cares about sources, footnotes, and what this or that scholar thought. If that's what you need to appreciate Shakespeare then the whole thing is an intellectual plot cooked up by the professors, etc." At the other extreme are the students who are English majors or who do want more than appreciation; they often dislike to read the text in the class having read it thoroughly at home and want nothing but to fill their notebooks with the wisdom of the ages. Between are those who are awed by the past and will say nothing without recourse to authority and/or those who are disgusted by it and will trust nothing but their own interpretations.

#### Solutions?

The obvious solution is to attempt to exclude no aspect of study from the course concentrating on the best features as the best examples for illustration come up in the reading.

We offer two other possible solutions. If there are two main kinds of students why not two kinds of courses? Why not a Shakespeare A for English Majors and a Shakespeare B for the Appreciation Course? Or might it be possible to give a separate Shakespeare course in the Drama Department where the stress might be somewhat different.

Any comment?

#### Shakespeare in

### Africa and India

#### Nairobi, Kenya, East Africa

The East Africa Shakespeare Festival this year celebrated its 21st anniversary. With its production of *Hamlet* in 1933, it began what is probably the first regular Festival outside of Stratford-upon-Avon. James Masters organizer and guiding spirit of the Festival has since produced the *Shrew*, *Lear*, *Julius Caesar*, *Twelfth Night*, *Dream*, *Macbeth*, *As You Like It*, the *Merchant*, *R11*, *King John*, *Henry VIII* (the first in its newly constructed Kenya National Theatre: a coronation year production with a multi-racial cast), and the recent and widely praised *Tempest* with costumes rented from the Shakespeare Memorial Theatre of Stratford. From 1939 to 1945 the shortage of actors permitted only scenes from Shakespeare. Performances of the plays have been given to school children and a special performance was given to an entirely African audience. The Shakespeare Festival is a project of the Railway players which James Masters organized in 1929.

#### Cuttington College, Liberia

When William R. Hughes Dean of the Faculty of Cuttington College and Divinity School was asked to direct *Macbeth*, he had misgivings about the student actors and the tribal audiences. The students didn't adapt the play, they just did it in their own way. The Witches beat drums and danced ecstatically. Their charmed brew had a personal significance to the superstitious natives. *Macbeth* was a tribal chief in native cloth and Banquo wore a khaki uniform and red frontier hat. Lady *Macbeth's* ambition was a drunken resolve. The lines "That which hath made them drunk hath made me bold," were recited goblet and bottle in hand. Against a background of their own culture, the students gave a performance which was simple and significant to the local audience.

#### A Road Company in India

Early in 1954 Geoffrey Kendal director of Shakespearean production for the International Theatre Company was completing his second tour of India. In 1947 his company appeared in 250 towns. In 1953 and 1954, twelve players—English, Irish, American, and native—traveled by train, bus, and truck with their simple props and wardrobe baskets giving one rupee (.20) performances and meeting expenses. The wardrobe was Elizabethan and Victorian for *The Merchant of Venice*, stylized Viking for *Macbeth*, Stuart for *Othello*, Regency for the *Shrew*, and ballet for *Romeo and Juliet*. Performances were staged in theatres, movie houses, public gardens, colleges, and university clubs with undergraduates constituting most of the audience. Shakespeare is required on the examination for government clerkships and therefore popular. Spectators sometimes broke windows to get into overcrowded halls, but once admitted sat in an absorbed silence which unnerved actors accustomed to frequent applause.



## Digests of

## Critical Reviews

Henry Alden, Librarian, Grinnell College

**Hotson, Leslie. The First Night of "Twelfth Night." London, Rupert Hart-Davis, 1954. 21s.**

Dr Hotson's new book is in many ways his most remarkable one." From a "wealth of documentary material which has escaped the notice of generations of investigators," he reconstructs the events that took place at Whitehall on January 6, 1601, and writes what is "the best and most readable account of a day spent at the Court of the great Queen." The culmination of the day's festivities was the performance of a play in the Hall. "That the play . . . was . . . *Twelfth Night* . . . is more than a probable conjecture . . . Dr. Hotson argues that the play was specially written for the occasion and at ten days' notice . . . To this reviewer Dr. Hotson seems much more certain of the way or ways of producing plays at Court and at the Globe than the evidence warrants. But when all is said this will remain one of the most exciting books on Shakespeare's environment. . . ."

Anonymous — *Times* (London) *Lit Sup*, no. 2,747 (Sept. 24 '54), 607.

**Keen, Alan and Lubbock, Roger. The Annotator, New York, Macmillan, 1954. \$4.00**

"In 1940 Alan Keen, antiquarian bookseller of London, acquired 'an imperfect copy of Edward Halle's 'Chronicle 1550' " with '406 annotations and comments in an Elizabethan hand, which very naturally he hopes may be Shakespeare's. . . . The proof. . . can come only from a comparison of the handwriting' with Shakespeare's. Because the only sure specimens are six signatures and a two-word phrase that offer little basis for comparison, it would seem reasonable to compare the annotations in Halle with the three pages of 'Sir Thomas Moore' that may well be in Shakespeare's hand. 'Mr. Keen seems not to be much interested in this approach. . . [and] fills the pages of his book. . . with personal reminiscences and informative speculations about the previous owners of the volume and the family relationships of those with whom Shakespeare was directly or remotely connected. While everyone will wish that Mr. Keen's dream may come true, the present verdict. . . can only be—adjourned, pending further evidence."

G. B. Harrison *Sat R*, XXXVII:39 (Sept. 25 '54), 22 and 32.

**Feuillerat, Albert. The Composition of Shakespeare's Plays: Authorship, Chronology. New Haven, Conn., Yale University Press, 1953. \$5.00.**

Professor Feuillerat's book, issued posthumously, . . . deals with *Henry VI*, Parts 2 and 3, *Titus Andronicus*, *Richard II*, *Richard III*, and *Romeo and Juliet* . . . Each of the six studies . . . is largely an attempt to distinguish the work of Shakespeare from that of his two (always two) predecessors who, according to Feuillerat, wrote and revised the play before it came into Shakespeare's hands. The characteristics of Shakespeare's style . . . are determined by an analysis of his uncontaminated work, *Venus and Adonis*, *Lucrece*, and the *Sonnets*. No allowances are made for differences in . . . style when . . . writing for a . . . reader in the study and when . . . writing for a . . . crowd . . . in a public theatre . . . Professor Feuillerat's reference to the work of his predecessors in this well-tilled field are surprisingly scanty . . . The complete dependence on the poems to provide all the necessary characteristics of Shakespeare's dramatic style seems hazardous in the extreme. . . . Perhaps the most notable [assertation] is the contention that Ralph Crane was the editor of the folio of 1623. The evidence . . . seems . . . too slight, but the idea is an interesting one."

G. E. Bentley — *Mod Lang R*, XLIX:4 (Oct. '54), 496.

**McCurdy, H. G. The Personality of Shakespeare: A Venture in Psychological Method. New Haven, Conn., Yale University Press, 1953. \$5.00.**

"Professor . . . McCurdy, as a professional psychologist, endeavors to discover some more scientific method of estimating personality than critical intuition. He seeks it in 'quantitative analysis' of the text of Shakespeare's plays. 'With the aid of graphs, tables, and other calculations [he] concludes that three dominant themes emerge: betrayal, sexual and personal; the father-daughter relationship; and the father-son relationship. . . . The objection which the mere literary student makes to this kind of analysis is not that it is too mechanical, but that it is, in fact, too wildly subjective, and ignores so many essential factors — the demands and changing interests of playgoers, the ability of individual actors, the occasion for the play and the conditions of its writing, . . . and a host of other considerations. . . . Until all the factors have been analysed no kind of final conclusion, scientific or otherwise, is possible."

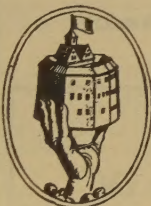
G. B. Harrison — *Sat R*, XXXVII:39 (Sept. 25 '54), 32.

**Paris, Jean. Hamlet ou les personnages du fils. Paris, Seuil, 1953.**

In this "unusual" work, Paris discusses not one but "three princes Hamlet: Hamlet, Laertes, and Fortinbras . . . All three are sons of men who were assassinated . . . The three Hamlets together present a sonata in three movements, a single existence in three bodies, 'les personnages du fils.' Paris studies the situation "from the point of view of an occultist, mythologist, psychologist."

Fredrick Lehner — *Books Abroad* 28:3 (Summer 1954), 313.

"While memory holds a seat in  
this distracted  
globe," you can  
enjoy this  
brilliant reconstruction of  
Shakespeare's Theatre



## THE GLOBE RESTORED

A study of the Elizabethan Theatre  
By C. WALTER HODGES

This handsomely illustrated inquiry into the physical features of Shakespeare's theatre offers "an acute visual impression of the Elizabethan theatre and the London in which it flourished," says the *Booklist* of the American Library Association. "Highly recommended," say the *Library Journal*.

62 plates, 8 line drawings from historical sources, and 20 drawings by the author. Cloth, 7½ x 10, xiii plus 199 pages, index. \$7.50

At all bookstores or  
order direct from  
COWARD-McCANN, Inc.  
210 Madison Ave., New York 16

**Hodges, C. Walter. The Globe Restored: A Study of the Elizabethan Theatre. New York, Coward-McCann, Inc., 1954. \$7.50.**

From this comparative study of the Elizabethan stage and other forms of the theatre of the time, such as "mountebank stages, pageant stages, street theatres, and court masques, . . . a whole new view . . . emerges . . . The cardinal idea . . . is that the Elizabethan stage must not be looked at as an adaptation of the balconies of an inn yard or any other plain auditorium form, but as a highly ornamented Baroque development of two old . . . forms—the mountebank platform and the booth-like backing . . . . There is no such thing as an 'authentic' reconstruction of the Elizabethan stage. But this restoration is far more convincing than any that have gone before." With "its lively text, its full reproduction of the historical evidence, and . . . its brilliant drawings. . . . the book is a major landmark for the scholar, yet brief and fascinating enough for the casual reader."

George R. Kernodle. — *Educ Theatre J*. VI:3 (Oct. '54), 271-2.

Mr. Hodges' "main thesis is that our detailed knowledge of the Elizabethan stage is very uncertain . . . ; but he is too discreet to express any very definite views, at least in the text. The most valuable part of the book . . . is the section of sixty-two photographic plates." G. B. Harrison — *Sat R*, XXXVII:39 (Sept. 25 '54), 32.

## Record Review:

## BARRYMORE READS

## SHAKESPEARE

We should be thankful to Audio Rarities for reissuing an old Barrymore series on new long-playing records. Though slight surface noise is to be expected, these recordings will awaken memories in the veteran Shakespearean and evoke admiration from the new. The series consisting of *Hamlet* (LPA 2201), *Macbeth*, (LPA 2202), *Richard III* (LPA 2203), and *Twelfth Night* (LPA 2204), was cut from radio broadcasts prepared for the student radio listeners in 1937.

Mr. Barrymore introduces his "streamlined" Shakespeare, as he calls it by saying that only the highlights of the plays will be read. In each of the records Barrymore is the chief actor. Although Barrymore inserts some "continuity," only those who really know the play will be able to follow the thread intelligently. In *Hamlet*, we have the early ghost scenes, arrival of the Players, "Now I am alone," "To be or not to be," the advice to the Players, the closet scene, and the final duel. Since the stress of the series is on Barrymore, little else is to be expected; and since we can only have about 24 minutes per record little else can be desired.

The much shorter *Macbeth* is easier to handle, but here too complete intelligibility in the plot lines will be possible only if the play is familiar. We noted one serious error when Barrymore inadvertently inserted a "not" in the lines following Duncan's murder: "Oh yet I do repent me of my fury That I did ['not' said Barrymore] kill them." There are eight scenes in *Macbeth*, eight in *Twelfth Night* (in which Sir Toby and Malvolio are both read by Barrymore), and ten scenes in *Richard III*.

Scenes from each of the four records above mentioned are available on two additional records in the series: Vol I is LPA 2280 and Vol II is LPA 2281. For those who cannot afford the \$5.95 per record for the first series, this second group should give a fine sample of Barrymore's virtuosity.

For those who have no Barrymore recordings, here is an excellent opportunity to acquire some fine examples. They are available through Dauntless International, 225 Lafayette St., N. Y. C.

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## Summer Lectures At Stratford-Upon-Avon

Edited from reports in *The Stratford-upon-Avon Herald* especially for SNL by  
Barbara Alden, Pfeiffer College

### The Beginning of the Dream Concept

Allardyce Nicoll, *Shakespeare Institute*

Some damaging modern criticism of *The Taming of the Shrew* seems to indicate that perhaps the critics took the play both too seriously and not seriously enough. I wonder whether they have tried to put it in its place among Shakespeare's early works. The Elizabethans believed very strongly in an ordered universe, and the application of this to the family was that the husband should be the head as the monarch was of the nation. Katherine's last speech in the *Shrew* expresses this idea and it was written quite seriously. There was a depth of animosity in the common mind towards the shrew or scold as upsetting order, and the ritual ducking demonstrates the seriousness of the problem she raised. Shakespeare's audience might have considered that Petruchio won his battle too easily. Fletcher's sequel, written about thirty years later, showed Petruchio tamed by a second wife; but by that time public opinion about the status of women had begun to change.

Shakespeare wrote his *Shrew* as a play within a play, thus taking a good deal of edge off it by enabling him to deal more lightly with a serious theme especially when presented as a kind of dream. This dream concept runs through the plays, giving them a characteristic tone; but the beginning of the concept can be seen in *The Taming of the Shrew*.

### Shakespeare and Elizabethan Education

John Garrett, *Bristol Grammar School*

From references in the plays, Shakespeare does not seem to have liked schoolmasters, who were held in slight esteem by the community in his day. Schoolmasters had to be licensed by a bishop and their average pay was about sixteen pounds a year. The rhythm of school life at the Stratford Grammar School when Shakespeare attended it was solid, steady, and deadly dull. School hours worked in a year were more than double the number worked now, and the curriculum consisted almost entirely of Latin grammar. Only Latin was spoken in the schools, and there was a great deal of corporal punishment. Nevertheless, there was enormous enthusiasm for education among the Elizabethans; there was a grammar school for every thirteen thousand of the population—more than twice as many as in Victorian England—with all kinds of generous benefactors.

### The Role of the Minor Characters

M. M. Reese

Characterization is far from Shakespeare's supreme glory. It is conditioned by the Poet's central vision, and our chief business is to find what a play is about, not to abstract one element. Therefore it is not what a character does that matters, but what he says; and it is unsound to believe that characters have an independent life of their own. The minor characters each make their small contribution to the over-riding vision; and though Shakespeare's genius brings them to life, he is a disciplined artist and seldom lets his characters get out of hand or wastes them. They all contribute something positive to a diffused vision of the central theme shown in different ways. We should be highly suspicious of psychological analyses, for Shakespeare's characters will not stand up under such examinations and his art is not an imitation of nature. Thus his characters are not like those in a modern novel; in his plays Shakespeare apprehends things poetically and people outside of every day experience, which produces a totally different response. The minor characters are like a brief passage for the oboe in a symphony. We can always enjoy Shakespeare on several different levels; but we have the task of discovering what the poet is saying—which is not always the same thing that concerns the working dramatist. Therefore we should not allow the characters to exceed the role in the play which Shakespeare gives them if we wish to comprehend the poet's full meaning.

### Romeo and Juliet

D. G. James, *Univ. of Southampton*

*Romeo and Juliet* is Shakespeare's first mature tragedy containing the sources of the tragic pattern developed later. This great romantic love story of our language we can carry in mind with the story of Dante and Beatrice. Dante finds his love for Beatrice the starting point of love for God leading him to Paradise; but in the secular work of Shakespeare *Romeo and Juliet*'s love leads them to suicide with no hint of consolation. Dante and Shakespeare together "divide the modern world between them," but how bitter and deep the contrast. Shakespeare has to exclude what transcends the tragic world, but we cannot conclude him un-Christian. He must have related the suffering of humanity to the role of suffering in the religion in which he was bred.

There is no agreed solution of the problem of the last plays, but in them we can see art breaking through its secular limits—art enfeebled, perhaps, by the effort to convey what lay beyond the limits of the secular theatre. The sins and feuds of the elders are overcome by young love. In *Ferdinand and Miranda* the love of *Romeo and Juliet* is transposed, with power to redeem the evil world; and in a new golden world spring seems to last forever. We must endeavor to see the whole progress of Shakespeare's mind and see *Romeo and Juliet* in relation to what came after. Shakespeare was labouring to convey a vision which dominated and irradiated the entire human scene. Thus it is not quite true that *Romeo and Juliet* and the later great tragedies are simply incomparable: in *Romeo and Juliet* was the true source of tragedy; and Shakespeare's last statement, in the Romances, gives another rendering of his first great tragedy.

### Shakespeare's Men and Their Morals

J. I. M. Stewart, *Christ Church, Oxford*

The present unrest in Shakespeare studies stems from two contradictory central works—Samuel Johnson's in 1765 and A. C. Bradley's in 1904. Dr. Johnson thought that Shakespeare's characters were real people, and he found no difficulty in the fact that they went through some rum tricks. He regarded them, though fictional, as natural characters in faithful miniatures of human transactions. Between Dr. Johnson and A. C. Bradley characters marched out of the plays to become like historical persons. Then Bradley brought his genius and interest in the philosophy of tragedy to his studies; and in his view, though the characters still had life beyond the limits of the plays, both characters and plays embodied Aristotle's and Hegel's theories of tragedy.

Since then there has been a confusion of voices, some critics even finding no consistency of character, only a hodge-podge of emotion in the plays. It is perhaps significant that Granville-Barker gave detailed character studies, and that Freud vindicated Shakespeare as a psychologist of genius, contending that the tragic stories were symbolic representations forming just the cathartic instrument that Aristotle described. Hamlet, however, seems to be a chameleon character, differing according to the dictates of each critic's own period. We should not hereupon conclude that all criticisms of character are ephemeral nonsense; for Shakespeare, like life, is susceptible to many interpretations. When imagination is kindled we do not so much interpret his characters as know that they are interpreting us.

Shakespeare is more careful to please than to instruct and his characters are never an ethical brains' trust knowing all the answers; but he leaves us more alert as moral beings and makes the world better by exercising moral perception. His plays exist in an unmistakable moral climate, sound as a bell, the air clear and the soil sweet.

### Guilt and Justice in Shakespeare

David Daiches, *Univ. of Cambridge*

We assume that the guilty co-operate with evil and that the innocent are on the side of good. In Shakespeare, however, innocence often achieves evil; and the first tragic problem concerns the ambiguity of innocence as can be seen in Brutus, Hamlet, and Othello.

Both Brutus and Cassius are basically idealists overcome by Antony, who, lacking innocence, later, in *Antony and Cleopatra* controls his destiny and strikes a blow for human glory as the innocent can not. Hamlet's is a tragedy of moral frustration, of outraged innocence, more than the wreck of a noble spirit. Othello finds Desdemona's guilt an offence against his picture of the universe and, when he knows the truth, he resumes his former dignity, for his moral universe is restored.

Another tragic theme, the futility of punishment, is handled most directly in *Measure for Measure* with its strong Christian element. Everybody is guilty, but mercy, not justice, saves the day; for the characters, realizing that all are partakers of the nature of the guilty, can forgive each other.

Lear's moral insight is achieved at the expense of his kingship and there is a movement from vengeance to a compassion and humility.

In the last romances Shakespeare turns to a symbolic kind of play considering the problem of evil in a new way. He shifts into wish-fulfilment—a Garden of Eden where the Devil does not prevail; but, in the end, Prospero asks to be released from his "bare island," now uninhabitable since man cannot live in Paradise.

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## SUMMER LECTURES AT STRATFORD-UPON-AVON

At the Eighth Annual Summer School at Stratford-upon-Avon conducted for the British and foreign postgraduate students by the University of Birmingham's Extra-Mural Department: The following abstracts of various lecture series were prepared especially for SNL by Spencer B. Beach of George Washington University at the special request of J. B. Brown, Fellow of the Shakespearean Institute and Dean of the Summer School. Mr. Brown is currently editing the New Arden editions of *The Merchant of Venice* and *The Taming of the Shrew*:

### HISTORY, TRAGEDY, AND MYTHOLOGY

H. V. D. Dyson, Merton College, Camb.

This series deals principally with the history plays, the greater tragedies, and the ever-vexing last plays, or as termed here, "mythologies." The lectures represent an attempt to view all of Shakespeare's plays as a continuous whole, noting the progression and development of certain themes as he matured and gained insight and experience.

Shakespeare's principal function in the history plays was to "breathe life into the myths of England." He was writing for an age that viewed history as the enshriner of the noble and ignoble deeds of the nation's past. It can be demonstrated that there is little disparity in these plays between the ideal and the actual. We may also develop a chronological progression within the histories from unity with *Richard II*, through disunity with the *Henry IV* plays, to temporary unity again with *Henry V*, then more disunity with the *Henry VI* trilogy, and finally the negative unity of *Richard III*, where at the play's end all are united against the king. Shakespeare's growing tendency to modify the facts and events of history by the ever-increasing introduction of non-historical characters is evident.

When examining the tragedies, we see the frequent disparity between the ideal and the real that permeates these plays. Virtue, for example, is presented as a force that can have terrible results in, for instance, the character of Cordelia. Several themes prevailing in all the tragedies may be outlined demonstrating the manner in which the progression from *Hamlet* to *Othello* to *Lear* is a progressive journey into the inner depths of the tragic protagonist.

In the last plays or "mythologies," we may emphasize first the ultimate futility of trying to find in them any overall philosophical meaning or message. These plays are characterized generally by a close association of the living and the dead, the earthly and the supernatural, in a "world of fairy," preternatural and primarily mythological rather than Christian, although the Christian ethic of love and forgiveness is implicit in all of them. These plays in many cases seem to bring together all of what Shakespeare has had to say in previous works on a variety of human experiences. Death, for example, is presented in *Cymbeline* in its external horror, as in the earliest plays, in its ultimate peace, as in the tragedies, and finally in its comic aspect, as in portions of such earlier plays as *Measure for Measure*.

Viewing the canon as a whole, we see outlined an overall progression from 'outer' to 'inner.' The earliest plays revel in the enjoyment of the external and outer "things of this earth." In such plays as *As You Like It* or *Twelfth Night*, we find the note less down-to-earth, more symbolic, more in the realm of fantasy. The last plays are almost completely submerged in fantasy, so the overall progression is from facts in histories to a conflict between facts and values in the tragedies, to a final absorption and transcending of facts by values in the "mythologies." Using the concept of royalty as an illustration, we may see how in the histories it was treated purely in its factual, earthly condition, in the tragedies as a symbol of paternity, suffering or some other abstract concept, and finally in the last plays as something to sacrifice for a greater (and ultimately a more real) value.

### LYRIC POETRY AND THE DRAMA

L. C. Martin, Univ. of Liverpool

This series presents a general consideration of the relationship between the lyric and the dramatic elements in Elizabethan and early 17th century literature. Action, representation, dialogue, conflict and complete concentration on plot material are essentials for dramatic material, and none of these are necessary for lyrical, which embodies simply the sentiments of the poet or of a group he represents and is limited only in that it should have some connection, however tenuous, with music.

The insertion of isolated lyrics into early 16th century drama, a purely spontaneous device, since the Greek chorus was no longer required. These songs, were often purely decorative and incidental, but frequently played small parts in the action of the drama or contained the poet's (choric) comment on it.

The gradual emergence of lyrical passages in the dialogue of Elizabethan plays, occurring usually in meditations where the words and/or thoughts took the audience away from the actual "stuff of the play" into wider and more general areas of speculation or aesthetic appeal is evident. In connection with such passages, we may discuss and illustrate these passages by showing the dramatists use of such purely lyrical effects as refrains, rhyme or repeated passages. Marlowe (*Tamburlaine*), Shakespeare (*Richard III* and *The Merchant of Venice*), Green, Peele, and others may be represented as examples. The well-known but hard-to-define lyrical quality of many of the period's plays, where such characters as a Romeo or a Richard II become, as it were, young poets, should be noted. More attention should be paid production-wise to the poetry in Shakespeare's plays, which is often obscured in modern presentations by too much action and business.

Turning to lyrical passages borrowed or specifically composed for insertion into the plays of the period, we see that the Elizabethan period was a song-loving age and no greater evidence of this can be found than in the vast number of ayres and popular ballads that are introduced into its plays. The Elizabethan drama actually evolved from lyrical medieval tropes, coming down through the scriptural plays, moralities, interludes, etc. The lyrical element became increasingly overshadowed by the dramatic, but was never completely lost. In the early plays lyrics were often "tacked on" or inserted crudely and with no attempt at actual linkage, but later there grew to be more and more connection between the songs of a play and its action. (Scholarly debate, of course, still waxes strong over just how firm the connection was).

Lyrics were used, to express, induce or relieve sadness, to convey a desired atmosphere, to give the audience time to digest a situation, to raise suspense, to forward the action, to indicate the passage of time and for several other similar purposes. The content of these songs was often very meagre and much of their effect was undoubtedly obtained from the actual music to which the words were sung, most of which is now lost.

Shakespeare's songs are characterized primarily by their eminently singable quality. They contain little burden of meaning in any individual line and make use of easily-pronounced, smooth-flowing words. The great impact of songs such as "Full fathom five" is due to the choice of words, the skillful assonance and alliteration, and the suggestion of "more than meets the ear" in supernatural implications, etc.

Turning from lyrics-in-drama to drama-in-lyrics, we note that a dramatic element is often present in poetry, always, for instance, when characters other than the poet are supposedly speaking. Then, too, a series of lyrics will often, taken together, present a dramatic story. The Elizabethan sonnet sequence is an outstanding example of this in many instances. Shakespeare's sonnet sequence was the most dramatic of all, and these poems become increasingly so, often indeed reflecting themes used in plays.

### A STUDY OF "THE TEMPEST"

J. R. Brown, Shakespeare Institute

We may reject as either insufficient or erroneous a number of suggested "explanations" for *The Tempest*. It is not, wholly a study in judgment, repentance and forgiveness, since the predominant note of the three "men of sin," Alonso, Antonio and Sebastian, is one of terror and bewilderment rather than repentance, and Alonso's final surrender of the dukedom and his apology to Prospero are both treated somewhat perfunctorily.

Nor is the play the outline of a "new creation," symbolized by Ferdinand and Miranda and wherein Caliban symbolizes all that is bestial and evil in Man's present state. Both the suggestion of possible redemption for Caliban at the play's end and the manner in which Ferdinand and Miranda are finally revealed playing chess ("sweet lord, you play me false") give evidence that this is not a totally satisfactory explanation.

The theory that *The Tempest* is ultimately a study of Prospero's learning to forgive should be rejected because of the fact that Prospero not only has to be nudged into his final forgiveness itself by Ariel, but also because neither the forgiveness nor his final treatment of Caliban are wholly charitable.

The idea that Prospero is presented by Shakespeare as a "symbol" of omniscient, divine providence is found to be insufficient because Prospero must continually rely on fate, chance, "happy accident," and opportunity, and also because of his all-too-human weakness.

We must reject as uncharacteristic of Shakespeare, as well as having no suggestion whatsoever in the text, the idea that Prospero is a symbol of Shakespeare, Miranda of his work, etc. The theory that the whole search for meaning in the play is wrong, that *The Tempest* is pure hedonism, representing simply the poet's last indulgence in pure beauty for its own sake must be rejected because the tightly constructed and elaborately contrived nature of the plot, the tight phrasing, classical unity, etc. as well as the almost universal feeling that this is Shakespeare's most meaningful play prevent us from accepting it.

When analyzing the focus or point of view in *The Tempest*, we note in Shakespeare a general development from Marlovian "herocentricity" in his early dramas to a wider and more comprehensive view in the last plays, which in this respect tend to echo the allegorical quality and typicality of the medieval moralities. *The Tempest* illustrates this wider focus in several ways. The soliloquies, for example, are smooth flowing and poetic, characterized more by "beauty" than by intellectual immediacy. Prospero, for example, merely states that he will burn his book etc., rather than arriving at a decision to do so before the audience in the manner of a Hamlet. All the characters are seen from without rather than from within. This wider focus is established by the complex structure of the plot, with its interweaving strands and by the presentation of the beauty and splendor of the play's background (the island itself and the masque).

The effects of this wide-focused view of the action are to permit a wider look at all the characters, to take individual responsibility to "set things right" away from any one figure, and to permit the audience to judge and see from a detached outlook of "Olympian omiscience". The characters are not meant to be "types" but fallible human beings; the pattern of the play is not achieved by simplification but by a new perspective.



## The Itinerant Scholar

At the South Atlantic Modern Language Association, Columbia, S. C. Nov. 26, 1954

### Lewes's Shakespearean Criticism

Edgar W. Hirshberg, East Carolina College

There are two reasons why George H. Lewes's Shakespeare criticism, most of which was written between 1845 and 1860, is worthy of study and attention. First, Lewes was in direct disagreement with the 19th century Romantic critics, whose ideas about Shakespeare still dominate the critical thinking of most of his contemporaries. Coleridge, Lamb, and Hazlitt regarded Shakespeare primarily as a poet and philosopher whose plays should be read and savored as literary gems, but not as examples of dramatic art. They felt that the plays suffered irreparable damage when acted upon a stage and therefore should be confined to the closet. Lewes, on the other hand, regarded Shakespeare as the supreme dramatic artist of the English stage, and in his criticism assumed that Shakespeare's primary purpose was to appeal to his audiences in the Elizabethan theatre, not to achieve recognition as a literary genius.

A second reason why Lewes's criticism of Shakespeare should be more widely known is that Lewes anticipated, by well over half a century, the critical judgments and opinions of such recent critics as A. C. Bradley, E. E. Stoll and G. L. Strachey. Lewes is a more "modern" critic of Shakespeare than his more famous immediate predecessors in the field of Shakespearean criticism, in the sense that he was in complete agreement with the current view of Shakespeare as a theatrical dramatist.

### Ariel's Song

John T. Fain, Univ. of Florida

As Ferdinand mourns, Ariel sings him a song about the changes his father's drowned body has undergone. What accounts for the great aesthetic appeal of the lines expressing this odd consolation? It will be informative to consider the problem first in simpler context. An unhappy man sings an elegy, and the song mitigates his sorrow in a way that a joyful song could not. It takes the mourner from himself by revealing to him his own sad thoughts at stately play of number and form. The soothing power of art lies in this act of transmutation. In Shakespeare's poem Ferdinand is in the position of the elegy singer, but we know that Alonso is dead, and we can therefore experience little aesthetic effect in following by proxy Ferdinand's groundless transmuted sorrow. And though we may assume that Ferdinand, like the elegy singer, is virtually unaware of the process of transmutation itself, that process is just what our omniscient perspective in the narrative of *The Tempest* enables us to enjoy, so that the lines of the song become for us a symbol of the power of art to transform life's sorrows and joy's "into something rich and strange." The technique of the poem is an intricate fabric in which alliteration, assonance, rhyme, and rhythm combined to form the spell that is required by the plot. Rhythm serves a particularly important function. It is slow and softly rocking, suggestive of a body deep in water.

At the Modern Language Association in New York, Dec. 29:

### Chekhov's *Seagull* and Shakespeare's *Hamlet*

Thomas G. Winner, Duke University

Chekhov's use of literary echoes in his plays represents one of the most striking variations of his many evocative devices, which are so frequently of symbolic significance and sometimes have a commentary function similar to that of the Greek chorus. The constant allusions to *Hamlet* in the *Seagull* represent the most consistent use of this device in all of Chekhov's plays and it suggests that the image of *Hamlet* is most intimately connected with the situations and characters in the *Seagull*. References to Shakespeare's tragedy are contained not only in quotations and brief references but also in broad dramatic structure of the *Seagull*. The obvious parallel between the "plays-within-the-play" in the *Seagull* and in *Hamlet*, as well as that be-

tween the bandaging scene in the *Seagull* and the closest scene in *Hamlet* are the most striking examples. Of equal significance is also the identification of Chekhovian characters with Hamletian prototypes, notably: Arkadina-Gertrude, Trepnev-Hamlet, Nina-Ophelia.

The Hamletian design in the *Seagull* fulfills a dual purpose. It acts as an ironic commentary on the pretensions of Trepnev. Further, by offering parallel situations and thus playing on our expectations, it has also been used as a device for heightening the tension, leading into a variant of the classical peripeteia.

### Cymbeline and the Woman Falsely Accused

Homer D. Swander, University of Wisconsin

The most important result of a detailed study of *Cymbeline* and its analogues (members of the vast cycle of stories involving a woman falsely accused of infidelity) is the discovery that whenever in the first four acts Shakespeare alters the conventional content of the cycle he does so to expose, beneath Posthumus' apparently perfect gestures, an essential meanness in Posthumus himself and in the conventional virtue which he embodies. For example, while it is true (as Professor W. W. Lawrence has pointed out) that Posthumus is perfectly conventional when he believes the villain's slander, it is also true that among all the versions of the cycle in which there is more than one kind of evidence against the heroine, Posthumus is the only hero who capitulates to the relatively weak force of the stolen token. In all other versions, the hero is convinced only by the villain's strongest evidence, his knowledge of the secret birthmark. The exposure which results from such alterations creates the steady implication that Posthumus is not yet worthy of his marriage to Imogene, and he overcomes this implication only in the final act. There, unlike any other hero in the cycle, he repents his murderous actions even before he learns that his lady is indeed chaste, and in a long soliloquy he specifically casts off all merely orthodox virtue. Thus the progress of Shakespeare's wager story is, in one sense, Posthumus' progress toward an excellence that matters; and one important level of the play is an ironic comment on the inadequacy of conventional heroics and conventional virtues.

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### Shakespeare's Rituals & The Opening of *King Lear*

William Frost, U. of Cal., Santa Barbara

"Ritual" as applied to drama, may be illustrated by a number of examples from various Shakespearean plays. The esthetic advantages and disadvantages of ritual may be evaluated, in a detailed discussion of the ritual elements in Act I, Scene I, of *King Lear*, in relation to the play as a whole. Shakespearean dramaturgy is more ceremonial than either most modern drama or most modern life, and particular instances of ritualistic stagecraft in Shakespeare need to be judged on an individual basis and in relation to the dramatic context in each case. In *King Lear*, the relative effectiveness of the formality of the opening scene springs partly from the nature of the materials used in the scene, and partly from the various sorts of contrasting informality chaos, naturalism, or other rituals afforded by the play as a whole.

## The Hallmark Macbeth

Roland Mushat Frye, Emory University

On November 28, the "Hallmark Hall of Fame" starred Maurice Evans and Judith Anderson in an effective television production of *Macbeth*. Little cutting was necessary in this two hour performance, the most extensive omission being of Malcolm's self-accusations in IV. 3, and the most regrettable being the deletion of all references to Young Siward's death. Lines and actions are occasionally shifted about for no apparent reason and even at the expense of changes in interpretation—for example, the proclamation of Malcolm as Prince of Cumberland is made in Macbeth's castle, rather than in Duncan's court, and is followed by Macbeth's "If it were done . . ." speech from I. 7. 1 ff.

The camera work was precisely planned and executed, and lighting and sound operate on a high level of effectiveness. However, perhaps because Director George Schaefer and Actor Evans regarded the play as "an extremely personal and domestic affair," there are offensive camera close-ups savoring of soap-opera in which Macbeth buries his fevered brow in his lady's bosom, while the director's movement of Macbeth from the battlements to the bedside of the dead queen during the "She should have died hereafter" speech distorts the character of the reaction in a similar direction. Elsewhere, camera and actor movements are integrated to produce forceful and appropriate effects.

Two major criticisms remain, the most damaging of which concerns the treatment of the Wierd Sisters. After their first encounter with Macbeth, they are rewarded with a purse, an action which introduces overtones entirely foreign to Shakespeare's conception. Furthermore, their second encounter with Macbeth is not only cut but is reduced to a figment of Macbeth's feverish dreams, thus denying the objective reality of "these juggling fiends . . . that palter with us in a double sense," and in no small degree re-aligning the central conflicts of the play. Finally, the obvious reliance of Evans' Macbeth upon alcohol unnecessarily imposes something on the play and restricts audience interpretation. Despite such flaws, however, Schaefer and Evans have given us a production which can be effectively employed in introducing students to Shakespeare, and it is surely to be hoped that the Hallmark Company will make this film available for classroom use, as it has done with *Richard II*.

### Lincoln On Shakespeare

From Carl Sandburg via Bennet Cerf we learn of Lincoln's familiarity with Shakespeare.

A committee which was assigned the task of putting a commemorative tablet on Lincoln's Birthplace complained to the President that it could not decide which of the two log cabins in Hodgenville, Ky., should be honored. Said Lincoln, "A plaque on both my houses."

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# Dissertation Digest



## COMPLETED DISSERTATIONS

Edited by  
Neille Shoemaker, Baldwin-Wallace College

**The Impact of the Court Masque and the Blackfriars Theatre Upon the Staging of Elizabethan-Jacobean Drama, Charles E. Walton, University of Missouri, 1953, pp. 198.**

Professor Walton has traced the early use of the masque by Elizabethan dramatists and concludes that by Lyly's time it was very popular and remained so until the Blackfriars was closed in the 1580's. With the popularity of the outdoor theater the masque lost some of its importance. This was probably due not only to the lack of intimacy in the outdoor theaters, but also to the difference in the audience. In the latter part of the Elizabethan period the masque increased in importance. Then after James came to the throne it reached the acme of its popularity, in part due to the emphasis placed on the masque at court, in part to Jonson and Jones, and due especially, after 1608, to the increased importance of Burbage's indoor theater at the Blackfriars. The audience here of course included the court who were accustomed to the masque.

Professor Walton believes that the masque was not an integral part of most dramas but was a mere addition. There were exceptions, as in Tournear's *Revenger's Tragedy*. The masque was used generally in the fifth act so that the stage could be free of the machinery for four consecutive acts.

**Dryden's Adaptations from Milton, Shakespeare, and Chaucer, James Vernon Lill, University of Minnesota, 1954, pp. 284.**

Dryden is guilty of adapting his great predecessors to suit the taste of his own age. He defined the literary standards for his times and then made his adaptations in keeping with the standards. To these adaptations he added his own critical theories and opinions. He was successful in what he undertook, but artistically he was only partially successful because the great works he chose to adapt could not be bound by the critical theories of his age. *Paradise Lost* and *Antony and Cleopatra*, in particular, are hurt by the strict application of Dryden's neo-classical ideas. While he improved the works structurally he hurt them poetically. The excess morality which he applied to *Antony and Cleopatra* and the regularity of the verse restrain the passion and the vastness of the play. Dryden brings a new interpretation to *All For Love* and this interpretation is maintained throughout the play. This is not so in Milton and Chaucer where the characterization, structure and verse are changed. Professor Lill feels that there is too much of the theory and practice of the Restoration in the works. In the main the criticism is unfriendly to Dryden.

**Die Ziet in Gehalt und Gestalt Der Fruhen Dramen Shakespeares, Kurt Otten, University of Tubingen, 1954, pp. 180.**

Time pervades Shakespeare's plays: construction, action, language, character. Time requires continuity to which end Shakespearean scene-construction is designed. Clock-time within a changing sensation of time constitutes a dramatic rhythm in continuity. Duration, tempo, rhythm depend on the action which in its turn is influenced by the time-consciousness of the characters: the realization of the present in connection with the future and past. Time-conscious characters have a special mental structure reflected by a specific pattern of language. Human existence is determined by Time (background) and time-conscious characters control the action with a view to the order of Time. Gradually these different aspects grow into a close dramatic unity.

## DISSERTATIONS & WORKS IN PROGRESS

Edited by  
William White, Wayne University

**A Survey and Evaluation of Studies of Shakespeare's Imagery, Foster Provost, Louisiana State University.**

A critical survey of the movement in Shakespeare imagery criticism beginning with the work of Caroline Spurgeon.

**Film Adaptations of Shakespeare's Plays, Charles Hurtgen, University of California.**

The study of Shakespearean film adaptation from the earliest examples to 1953. Problems of transportation in time and medium. A brief and adequate survey of the early silent films and a more detailed study of some important sound-film scripts.

**Act Division in Shakespeare's Plays in the Light of the Practice of the Elizabethan Theatre, Wilfred T. Jewkes (U. S. Army, Camp Carson, Colorado), University of Wisconsin.**

Dover Wilson once suggested (*RES, III, 1927*) that it was necessary to get much closer to Shakespeare's originals than the First Folio or other printed editions for a valid discussion of Act Division in Shakespeare's Plays. This dissertation seeks to approach such a discussion in the light of an examination of how much a lack of consideration of the additions of prompter, printer, and editor, and a comparison with the contemporary theatrical practice has influenced our present conceptions.

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**Shakespeare's Women and Their Standards of Conduct: A Study of Origins and Traditions, George Charles Klinger, Columbia University.**

A historical and comparative investigation, based largely on: 1) medieval and Renaissance codes concerning women's conduct, familiar to Shakespeare and his audience through literary works or popular belief; 2) stage techniques and conventions. Shakespeare's sources will receive close examination. Concepts of honor to be stressed; also disguise, the 'virgin purity' motif, the forward woman, the shrew, bawdy language, etc. All will be studied in its relation to Elizabethan society. Shakespeare's richness and variety in developing these themes will be demonstrated.

**Shakespeare in Hungary, Thomas R. Mark Colorado A. & M. College), Columbia University.**

The aim of this study will be to acquaint the English reader with the history of Hungarian Shakespeare translation. While I will examine the question of Shakespeare on the Hungarian stage, this will be only incidental to the larger question of the broad public reception accorded him. I will also emphasize the impact which Shakespeare had on the cultural life of Hungary. As far as space will permit, I will try also to give a history of Hungarian Shakespearean criticism. The study will be directed towards the English reader and not the Central European specialist. The period covered will be from 1790-1880, but if I can obtain additional material from Budapest, I will try to bring it up to 1920 or so.

**Das Wissenschaftliche Denken Im Drama Der Shakespeare-Ziet (The Scientific Way Of Thinking As Reflected In The Dramas Of Shakespeare And His Contemporaries). Manfred Kummer, Hamburg.**

This dissertation aims at a study of the substitution of new concepts for the old supernatural beings and functions, on the basis of the new casual thinking, as reflected in the dramas of Shakespeare and his contemporaries. It attempts especially to show the new accent laid on the spheres of nature and history.

**The Dramatic Consolatio in Shakespeare, John Laurens Tison, Jr. (University of Georgia), University of North Carolina.**

The Introduction surveys the heritage of consolation. Part One arranges and catalogues Shakespeare's ideas of consolation for death, exile, and mental and physical pain. Part Two studies the duties of the comforter and responses to the comforter. Part Three considers types, patterns, structure, and varied dramatic uses of the *consolatio*.

**The Dramatic Context of Shakespeare's "Troilus and Cressida," William W. Main, University of North Carolina.**

The dramatic norms of theme, character, and plot found in the current Elizabethan repertory from 1598 through 1602 provide a system of reference for analyzing Shakespeare's *Troilus and Cressida* in various dramatic contexts, such as romantic, satiric, pathetic, and tragic contexts. *Troilus and Cressida* is best understood in an ambivalent context of pathos, satire, and tragedy; and Shakespeare's dramaturgy, because of its synthesis of diversity and its contextual amalgamation, is best characterized as homogenous heterogeneity.

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# Review of Periodicals

## A LOST PLAY

Though he believes that Shakespeare's *Henry IV* and *Henry V* were derived from a play earlier than *The Famous Victories of Henry V*, C. A. Greer does not accept much of E. A. Morgan's evidence (*Some Problems of Shakespeare's "Henry the Fourth,"* 1924) for that belief. He approves only the following of Morgan's arguments: 1. The fact that *The Victories* calls Ned, Tom, and Oldcastle knights, and that *I Henry IV* calls Oldcastle Sir John Oldcastle and Bardolph Sir John Russell indicates a common source for the two plays. 2. Dick Tarleton's volunteering to take the role of the Judge in addition to his regular role of Clown refers to a play other than *The Victories*, since it would have been impossible for him to do so in *The Victories*. 3. Henslowe's writing of a "new play called *harey the V*," which was acted Nov. 28, 1595, could not refer to *The Victories*, since it had been listed in the Stationer's Register under date of May 14, 1593 and could not, therefore, have been called new in 1595. In addition to these reasons for accepting the earlier-play theory, Mr. Greer gives the following: 1. As Purcell pointed out, Gabriel Harvey in his *Four Letters* (1592) mentioned "some old Lads of the castle who have sported themselves with their rapping bable." And later he spoke of "gowty devils, and buckram giants, hypocritical hoatspurres." These references to Falstaff and to Hotspur are not applicable to *The Victories*; so they must refer to another play. 2. Mr. Greer can find only eighteen bits of phrasal similarity between *The Victories* and Shakespeare's play. ["A Lost Play the Source of Shakespeare's 'Henry IV' and 'Henry V,'" *Notes and Queries*, New Series 1:2 (Feb. 1954), 53-55.]

## FLOWERS AND FEATHERS

Professor Arnold Drew of Purdue University points out striking evidence that Emily Brontë's representation of Cathy's madness in Chapter 12 of *Wuthering Heights* was influenced by one of the mad speeches of Ophelia in Shakespeare's *Hamlet*. In IV.I of *Hamlet*, Ophelia lists the names of flowers, ending with violets, which remind her of her father. Cathy lists the kinds of feathers she pulls from the pillow, ending with lapwing feathers, which remind her of Heathcliff. "Even the measure and pace of the language are very much alike." ["Emily Brontë and 'Hamlet,'" *Notes and Queries*, New Series 1:2 (Feb. 1954), 81-82.]

## A STOCK RESPONSE

E. M. TREHERN notes parallels in the anonymous *Woodstock*, Marlowe's *Edward II* and Shakespeare's 2 *Henry VI* with *Hamlet* IV, v. 201 ff. and *The Tempest* I.ii. 140 ff. which concern the usurper's fear of publicly killing the legitimate sovereign for fear of popular reprisals or evoking a stock response of sympathy for the threatened protagonist. These indicate that their origin is in incidents from Chronicle History forming "part of the mental background" of both Shakespeare and his audience—a "Stock Response." ["Dear, They Durst not . . . : Notes on an Elizabethan Commonplace," *English*, X: 56 (Summer 1954), 59-60.]

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## THE FLAWLESS HERO

The desire of Dover Wilson and others to see characters like Henry V and Brutus as heroes without faults prompts them to underestimate the complexity of Shakespeare's portraiture, argues J. C. MAXWELL. Contrary to what Wilson claims, the poet does follow Holinshed in *Henry V* in implying the mixed motives of the clergy in fostering and contributing to the French wars. And Wilson fails to see that the two explanations for killing the prisoners—one of necessity and one of reprisal—cannot be reconciled with one another. He fails to see also the clear implications in *Julius Caesar* (IV.3.69-75) that Brutus profits from actions by Cassius which he would not commit himself. ["Simple or Complex . . . ?" *Durham University Journal*, XLVI:3 (June 1954), 112-5.]

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## DEPTH THROUGH SURFACE

Perhaps the "distinctive mode of all supreme drama" concerns the implying of depth and inwardness through the manipulation of surfaces, and possibly Shakespeare is the supreme dramatist in the master of this mode, UNA ELLIS-FERMOR of the University of London argues impressively. His characters do not explain or analyze their feelings before they can be expected to understand them, as do many of Corneille's characters. We understand more about their feelings than they at any one moment tell us. We do not so much observe them as live their lives with them. By the use of the briefest clues, often early in a play, as to a character's essential nature, Shakespeare can later enable him to say things he does not mean or understand, thus keeping the reader perpetually aware of the often fatal gap between what a character says and what he is feeling or what he inwardly represents. ["Shakespeare and the Dramatic Mode," *Neophilologus*, January, 1953, pp. 104-112.]

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## WHAT MAKES A HISTORY PLAY?

After examining definitions of the history play by Schelling, Harbage, Lily B. Campbell and Tillyard—and finding them not altogether satisfactory—, Professor Irving Ribner of Tulane University discusses the forces which made Tudor history plays what they were. The Humanist historian of Italy, France, and England influenced the writers of history plays, and this explains their strong nationalist bias, their use of drama as a commentary on contemporary affairs, and their moral and didactic purpose. But the tradition of medieval Christian history influenced them too, chiefly by its insistence on the importance of God's will in human affairs, that is, its "providential scheme." And the classical historian though his aims were similar to those of the humanist, did bring to Tudor dramatists the Stoical attitude, the idea that history should teach a man to bear his misfortunes with fortitude. Whether the matter treated in a history play is true or not is not important. Whatever a large part of the Elizabethan audience accepted as factual can here be called history. But folklore does not qualify, even though it has had its roots in history, and this fact prevents *Romeo and Juliet* and *Hamlet* from being classified as history plays. Professor Ribner also mentions the influence of miracle and morality plays. The miracle play accounts for the episode structure of some history plays; the morality helps explain their didacticism and symbolism. ["*Kynge Johan* we see the first real English history play emerging out of the morality." And then the pattern can be traced through *Gorboduc*, *Woodstock*, *Edward II*, and Shakespeare. [The Tudor History Play," *Publications of the Modern Language Association*, LXIX :3 (June 1954), 591-609.]

## NEW STRATFORD POLICY JUSTIFIED

W. Vaughan Reynolds evaluates the new (1954) policy of the Shakespeare Memorial Theatre of giving leading roles to "young players rather than to established stars." In his reckoning, among the five plays in the 1954 repertory there were "one outstanding success, one failure, to near successes and one doubtful case." *Othello*, he feels, failed because it demands more finesse than the young players were capable of bringing to it—particularly on the part of Raymond Westwell as Iago. He credits *A Midsummer Night's Dream* with near success: mature success "on the human plane," but failure in the effort to create the intended dream atmosphere of fairyland. Even closer to success, says Mr. Reynolds, was the *Romeo and Juliet*, in which Mr. Harvey and Miss Walker realized to the full "the opportunities offered by a play of youth," the production being spoiled only by minor faults and "a restrictive set." *The Taming of the Shrew* he judges to be a "triumph," heaping unstinted praise upon Mr. Michael as Petruchio and Miss Jefford as Katharina. And though he found the *Troilus and Cressida* perhaps the most interesting of the 1954 productions, and recognizes in this production a brilliant exploitation of the Stratford stage, he questions whether the play itself is worth this lavish production. His final judgment concerning the wisdom of the new policy is this: these young players have gained a "justification of the policy that gave them their chance"—but "justification is not quite the same thing as vindication," which, perhaps, "is yet to come." ["Stratford, 1954," *Drama*, (Autumn 1954), 24-28.]